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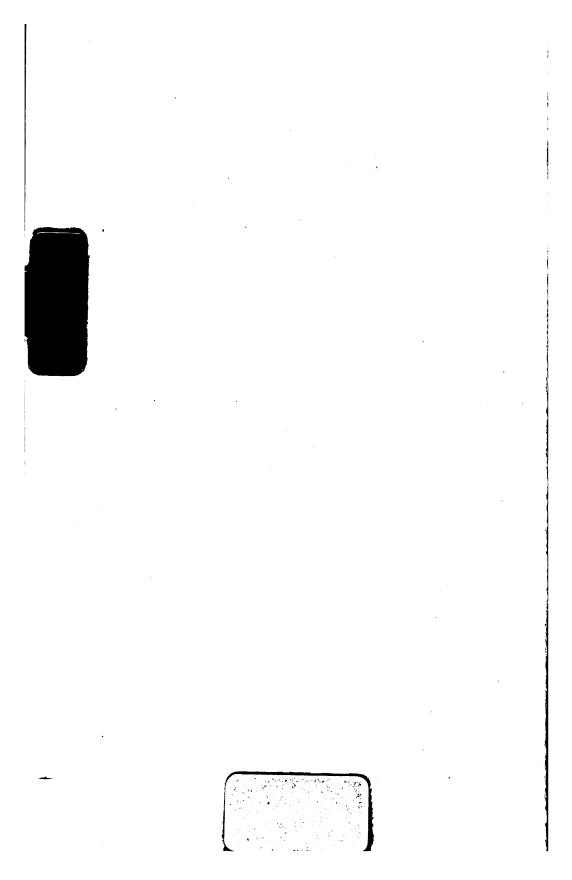
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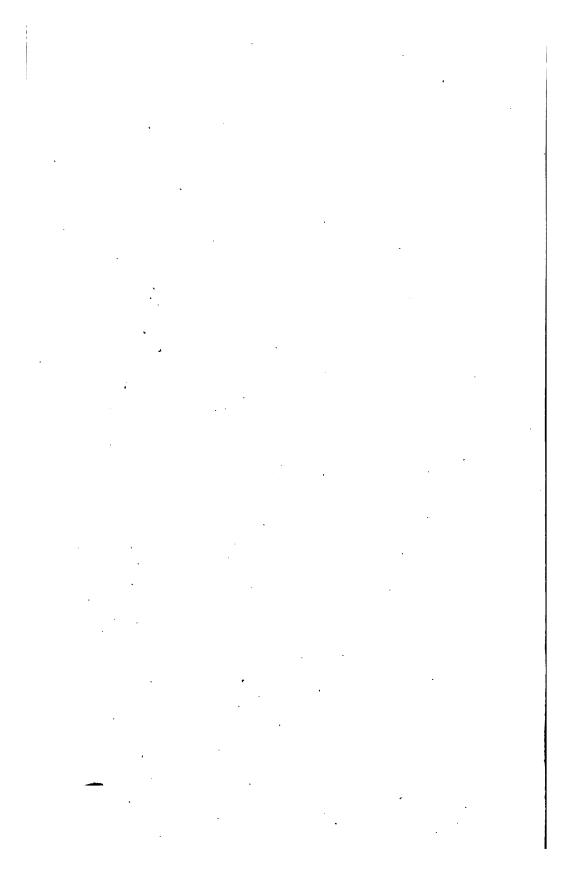
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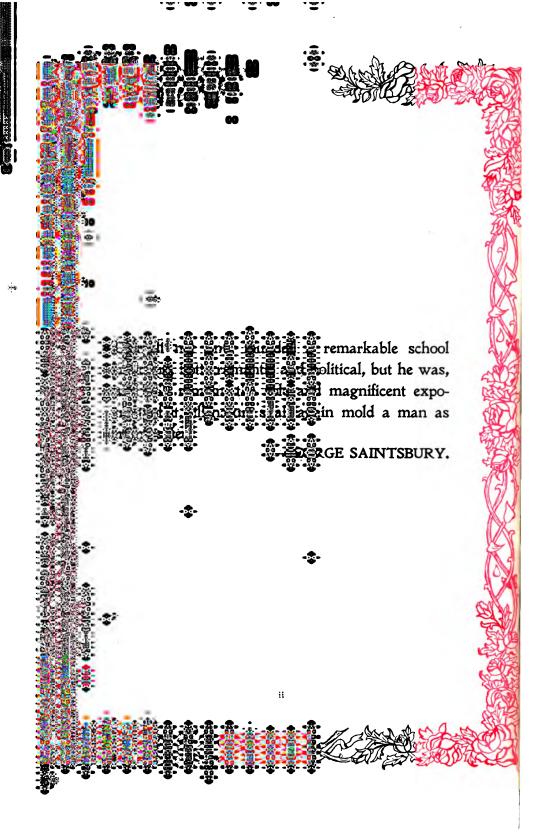


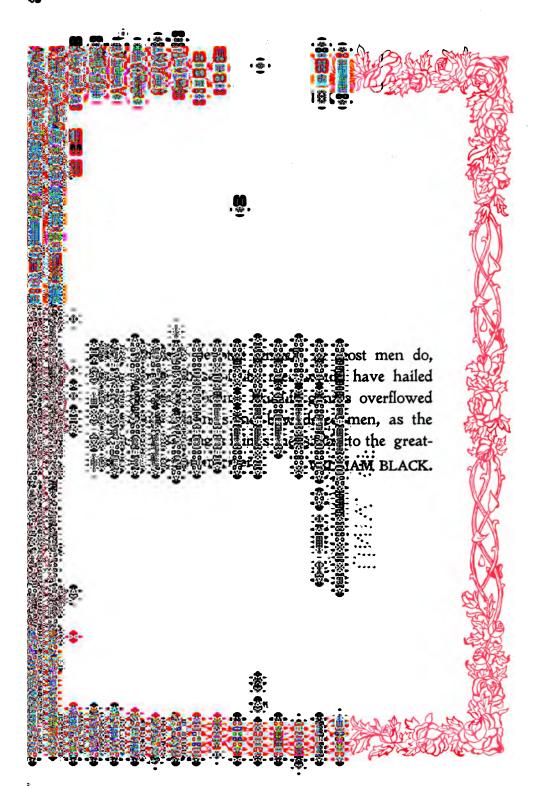
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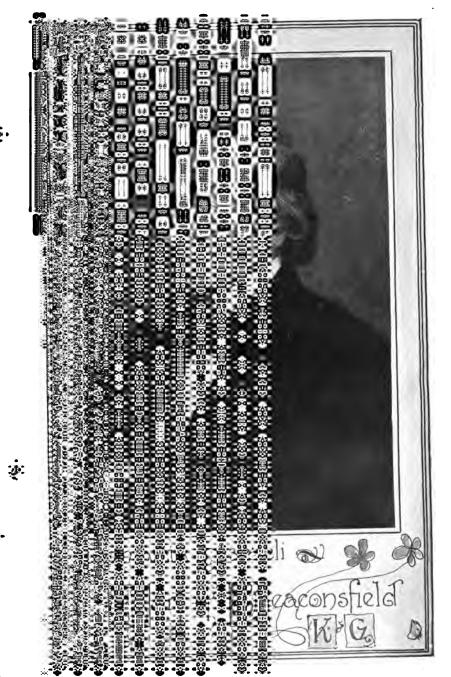
What manner of man was this Builder of Empires, this last of the Sephardim, Judah's loftiest strain, this Changer of the ancient disadvantage of his race, this Bringer to the nations of Peace unbereft of Honor, this Magician of the pen and voice? In slow but vibrant accents comes the judgment of posterity:

"He was a man who dared to dream of and, still more, to achieve the seemingly impossible."

—ARCHBISHOP TEMPLE







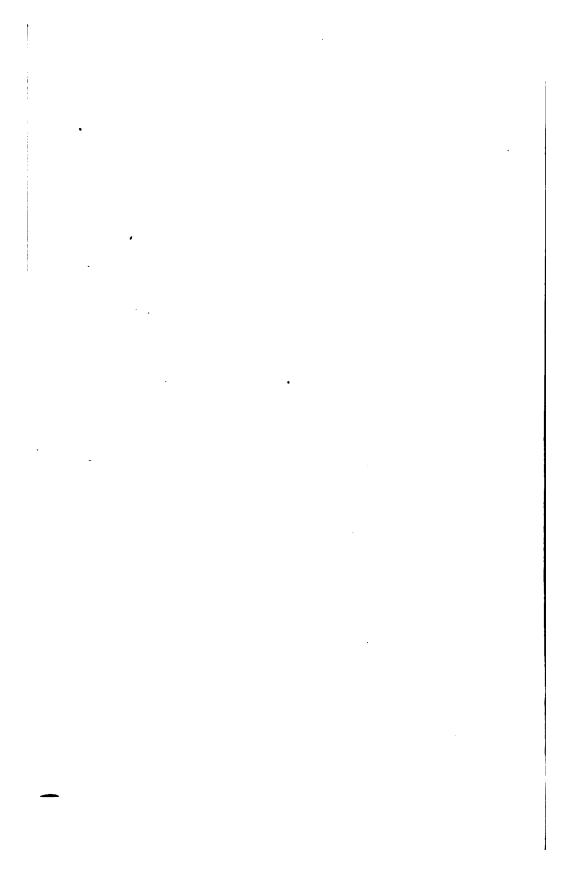


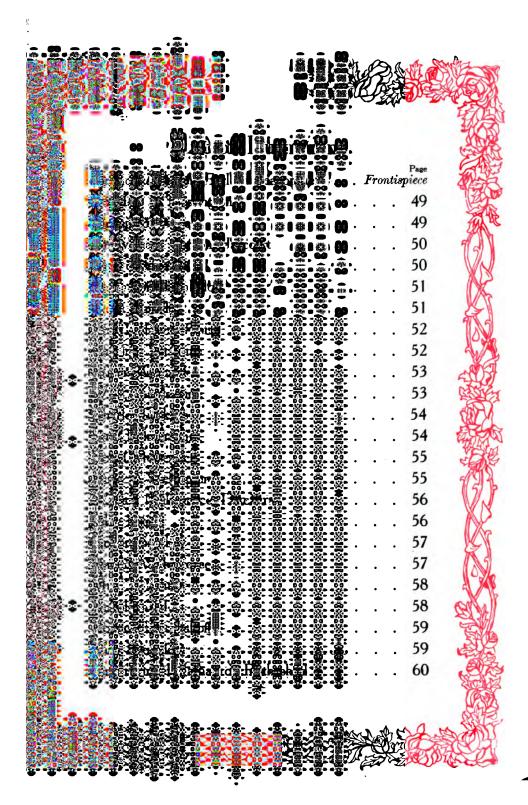




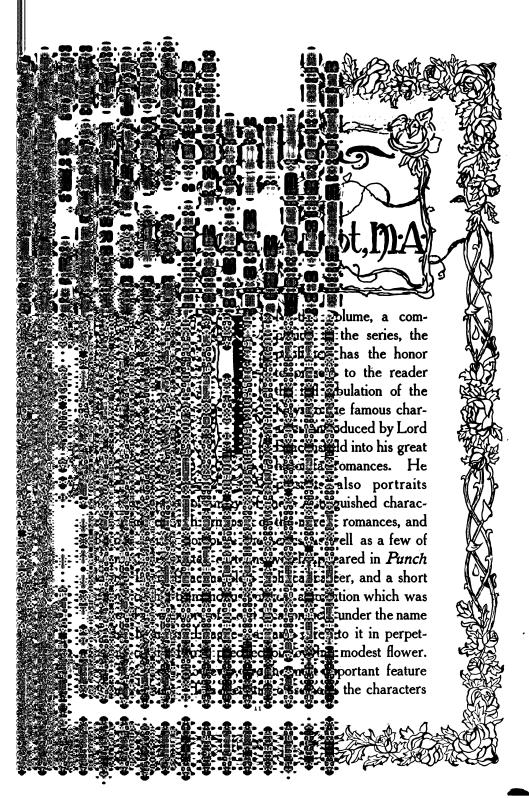
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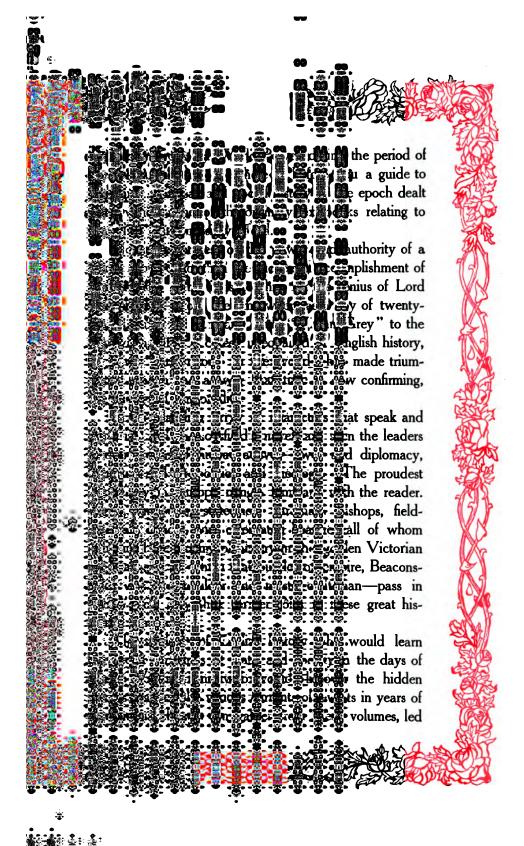


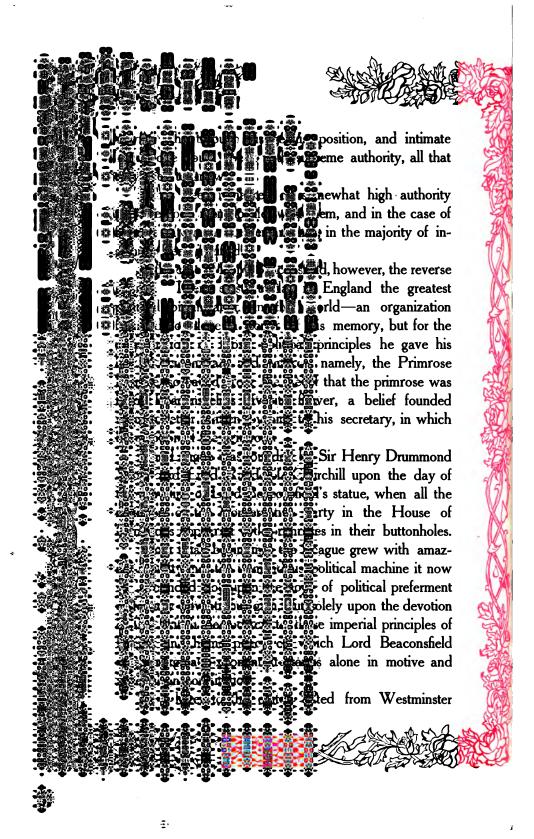


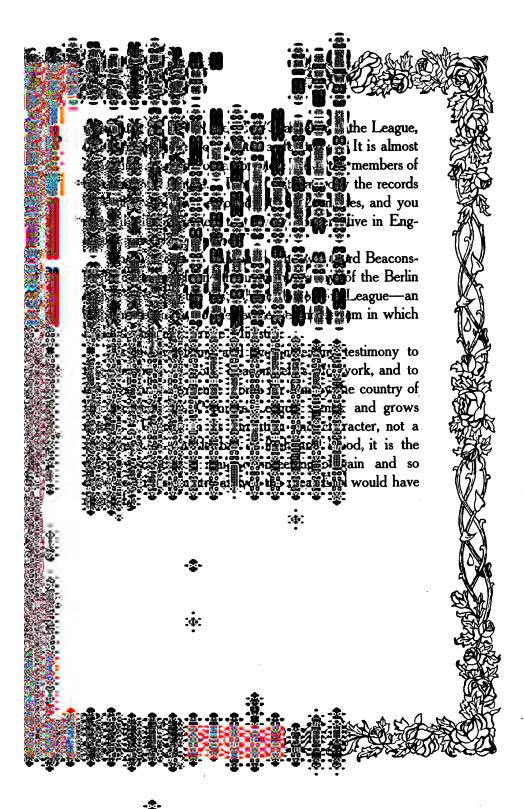
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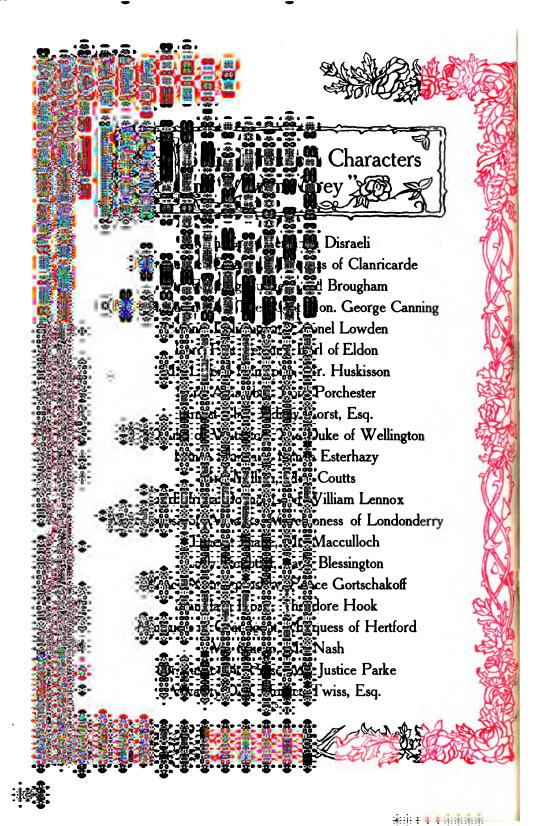


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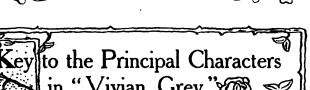










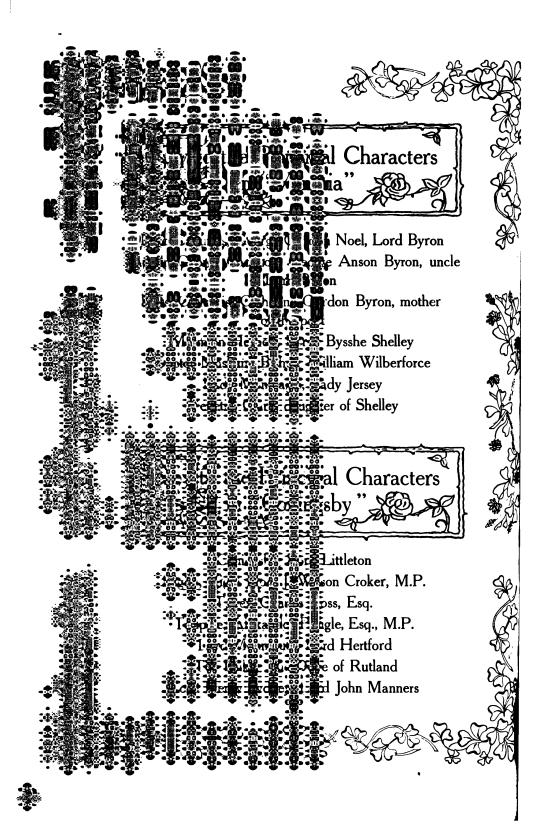


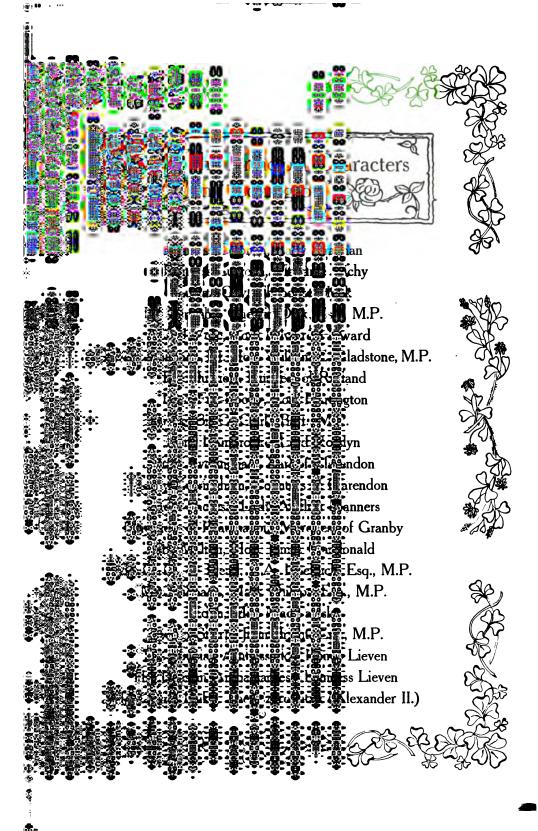
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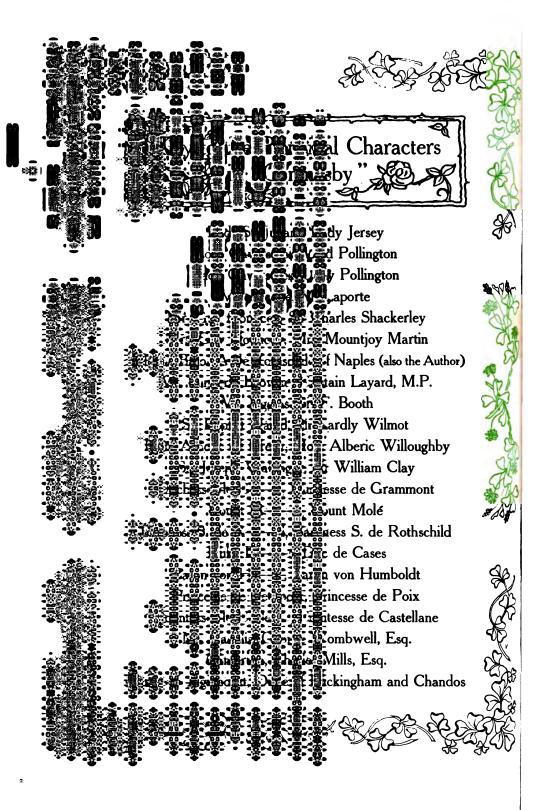
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Lord Lowersdale, Lord Lonsdale
Lord Manfred, Lord Dudley
The Misses Otranto, The Misses Berry
Lady Madeline Trevor, Lady Churchill
Mr. Sherborne, Isaac D'Israeli (father of the author)
Mr. Fitzloom, Sir Robert Peel
Prince of Little Lilliput, King Leopold of Belgium
Beckendorff, Count Metternich
Madame Carolina, Lady Holland
The Baroness, H. R. H. the Princess Amelia
Chief Writer in Attack-All Review, Robert Southey
Julius von Aslingen, George Bryan ("Beau") Brummell
Attack-All Review, Quarterly Review
Praise-All Review, Edinburgh Review

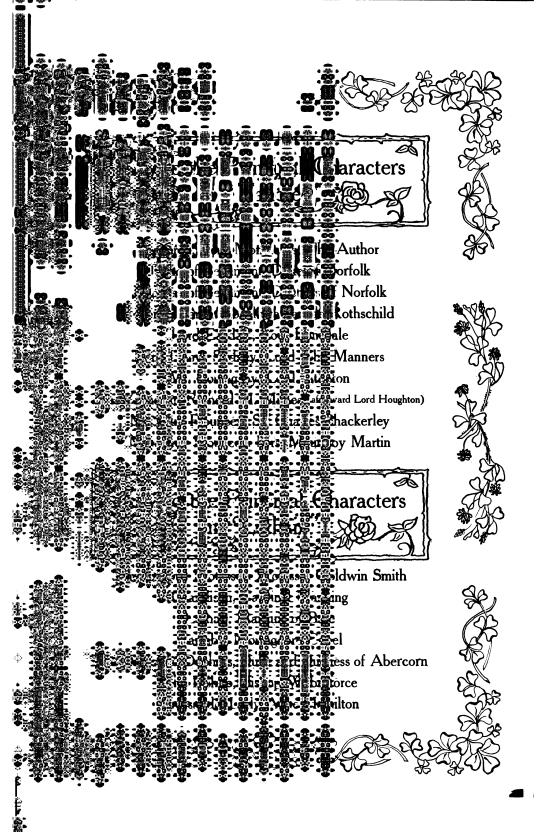
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Colonel von Trumpeter, Marquis of Londonderry
Mrs. Felix Lorraine, Lady Caroline Lamb

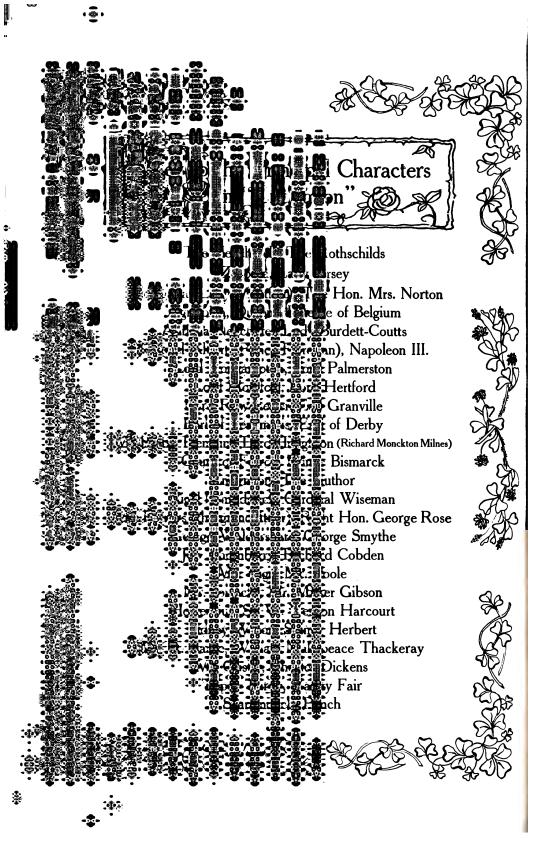


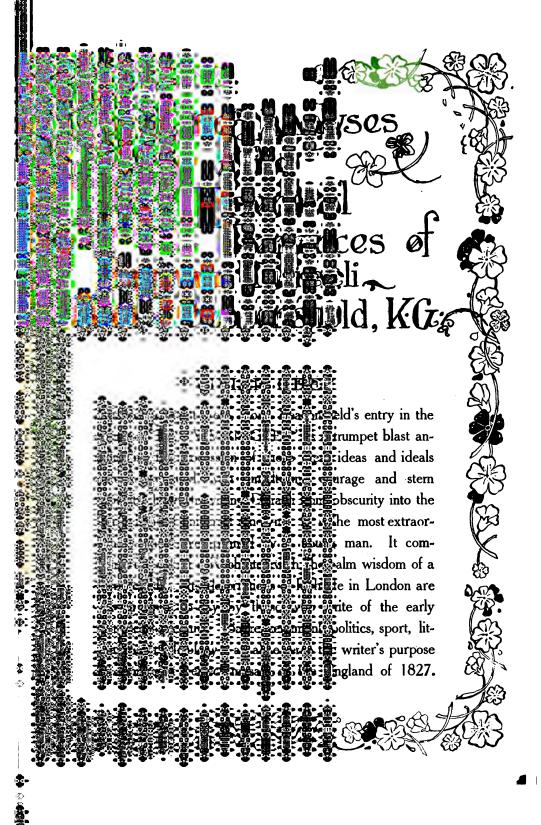














The array of characters notable in every rank of life, brought into the novel, staggers the reader as he realizes the youth and, at that time, the insignificance of the author, and he is impressed by the brilliant wit, the incisive argument, the lofty sentiment, the caustic description, and philosophic reflection found in the pages of the book. That a solicitor's clerk of twenty-two should be able to produce "Vivian Grey" is certainly more astonishing than that Dickens, at little more than the same age, should have written "Pickwick." Genius was wanted for it, and the thing, when accomplished, proved that genius had been at work. The central figure is the author himself caricaturing his own impertinence and bringing on his head deserved retribution; but the sarcasm, the strength of hand, the audacious personalities caught the attention of the public, and gave him at once the notoriety he desired. "Vivian" was the book of the season; every one read it; every one talked about it, and keys were guessed at of the characters who were satirized. Disraeli, like Byron, went to sleep a nameless youth of twenty-two, and woke to find himself famous.

THE YOUNG DUKE

"THE YOUNG DUKE" reveals Disraeli's imagination skimming like a gorgeous butterfly over the highly colored sprays and flowers of the garden wherein he himself was destined to reign the undisputed dispenser of destinies.



It paints the career of a lofty English noble, who, intensely emotional, brilliantly gifted, but loving excitement, hurls himself into dissipations of the most lurid sort, but finally realizes his responsibility, and, tearing himself away, enters the Senate of his peers, and by his genius wins a nation's applause. Disraeli's command of language and reserve of force are strikingly shown in the description of the great gambling scene in this novel. The reader pauses and asks how a youth of twenty-five or twenty-six could have seen enough of life among the wealthiest, noblest, and virtually the most reckless of the land, to be able to paint word-pictures such as this. proves that Disraeli knew intuitively the land into which (like his ancestors into Palestine) he was destined to break, and in which he was to reign supreme. About this time Nathaniel P. Willis, the American writer, met Disraeli. James Anthony Froude has preserved Willis' description of the budding genius:

"He was sitting in a window looking on Hyde Park. the last rays of sunlight reflected from the gorgeous gold flowers of a splendidly embroidered waistcoat. leather pumps, a white stick with a black cord and tassel, and a quantity of chains about his neck and pockets, served to make him a conspicuous object. He has one of the most remarkable faces I ever saw. He is lividly pale, and but for the energy of his action and the strength of his lungs would seem to be a victim of consumption.



His eye is black as Erebus, and has the most mocking, lying-in-wait sort of expression conceivable. His mouth is alive with a kind of working and impatient nervousness; and when he burst forth, as he does constantly, with a particularly successful cataract of expression, it assumes a curl of triumphant scorn that would be worthy of Mephistopheles. His hair is as extraordinary as his taste in waistcoats. A thick, heavy mass of jet-black ringlets falls on his left cheek almost to his collarless stock, and on the right temple it is parted and put away with the smooth carefulness of a girl. I might as well attempt to gather up the foam of the sea as to convey an idea of the extraordinary language in which he clothed his conversation. He talked like a race-horse approaching the winning-post, every muscle in action."

IXION IN HEAVEN

"IXION IN HEAVEN" is a most amusing account of the hero's intrigue with Juno, the Queen of Heaven, and of Jove's eternal vengeance. It contains a droll mingling of earthly foibles, celestial etiquette, and sly allusions to Disraeli's own ambitions; and the characters of the Olympian courtiers and goddesses are laughably conceived and described. It is a satire of the most delicate type, but the shafts are direct and reach the mark. A distinguished literary critic says of this charming piece of drollery: "The form and tone are like





Lucian's, and the execution almost as good. No characters in real life are more vivid than those he draws of the high-bred divinities at the court of the father of the gods, while the Father himself is George IV., Apollo is Byron, and the ladies are well-known ornaments of the circles of the Olympians of May Fair."

THE RISE OF ISKANDER

"THE RISE OF ISKANDER" gives rein to Disraeli's splendor of imagination. Moslem magnificence and bloodthirstiness, the struggles of the Cross and Crescent, with the kaleidoscopic change and varied fortunes of the Orient as a background, are portrayed with the touch of one who knew whereof he wrote. The romance shows a subjugated race suddenly free from its masters. As he wrote it, Disraeli must have thought of his own people and realised the yearnings for a national existence that have sustained them since the Dispersion. Holy Land, as the seat of his own race, affected his imagination. He had a romantic side in his mind in a passion for Jerusalem. His intellect had been molded by the sceptical philosophy of his fathers; but, let sceptics say what they would, a force which had gone out from Jerusalem had governed the fate of the modern world."







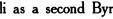


LORD GEORGE BENTINCK

When a biography of Lord George Bentinck, Beaconsfield's colleague in Parliament, was projected, the latter was hailed as the one man fitted for the task. The result was, according to Froude, "the most brilliant political biography ever penned by the hand of man." The biography, in touching on Lord George's attitude toward the Jewish Disabilities Bill, contains a ringing chapter on the Jews, as irresistible a demand for the recognition of the Separate People as the mind of man ever conceived. Indeed, while the Zionist movement had not at that time crystallized into its present form, Disraeli may be looked on as a pioneer, in that he wrought successfully against fierce and sustained opposition to relieve his race of those political hindrances under which they had for centuries labored. Froude declares that "to the student of the parliamentary history of those times, the book is of immense value."



"CONTARINI FLEMING" contains tales of adventure so romantic, and descriptions of travel and scenery so gorgeous, that the great Goethe hastened to send glowing eulogies and congratulations to the author, while Dean Milman compared it to "Childe Harold," and hailed Disraeli as a second Byron. Above and beyond this,













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in the career of Contarini Fleming can be traced the thorny path Disraeli himself was to pursue. It lifts the curtain from the political life of the England of the 'thirties, revealing ambitions still-born, ambitions doomed to early death, ambitions that o'erleaped themselves, and ambitions that bore the glorious fruit of the years from It reveals too the marvelous patience and 1860-80. self-control of its author in that significant passage where Contarini and his companions are requested, as a memorial of their journey, to write upon the wall some sentence expressive of each writer. But one word did Contarini write—that word was "Time." "Disraeli wanted no spurring. He worked for twelve hours a day at his studies, conscious that he had singular powers and passionately ambitious to make use of them. purpose that lay behind his exterior was as little suspected by those who saw him in the world as the energy with which he was always working in his laborious hours. The stripling of seventeen was the same person as the statesman of seventy, with this difference only—that the affectation which was natural in the boy was itself affected in the mature politician, whom it served well as a mask or as a suit of impenetrable armour" (Meynell).









THE TRAGEDY OF COUNT ALARCOS

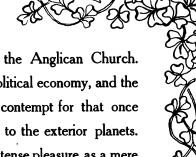
"THE TRAGEDY OF COUNT ALARCOS" is founded on a celebrated Spanish ballad, and deals with the turbulent amours and quarrels of the Castilian nobles of the thirteenth century. Disraeli came of the Sephardim—the wealthy, polished, and aristocratic Jews of the Spain and Portugal of 1200–1550—and it was natural that in this essay in tragic drama he should choose a field pregnant with the bygone glories of his race. How the theme and scene appealed to him is witnessed by the language of the play, which rises to heights of passion rarely met in literature.

POPANILLA

"POPANILLA" is a magnificent satire upon the people, manners, and customs of Great Britain, mirth-provoking to a degree. Disraeli's powers of sarcasm and ridicule were unrivalled, yet it is said he never incurred the enmity of those he satirised, for they were compelled to laugh with their castigator. Hence people called him a second Dean Swift, but a Swift without malice. The chief interest is in the light which is thrown on Disraeli's studies of English politics. The chapter on "Fruit" is







a humorously correct sketch of the Anglican Church. Mr. Flummery Flum represents political economy, and the picture of him betrays Disraeli's contempt for that once celebrated science, now relegated to the exterior planets. "Popanilla" can be read with intense pleasure as a mere work of fancy. It has a still more serious value to the student of Disraeli's character.

ALROY

"ALROY," a picturesque Oriental romance of the days of the Hebrew Captivity, has for its hero a Prince of the Captivity in the twelfth century. This great romance was written in Palestine, and shows the Oriental splendor of Disraeli's imagination. Southey's "Thalaba" cannot be compared in vividness of coloring to "Alroy," and though the supernatural is introduced, the inherent power of the tale carries the reader through the most startling scenes without a falter. Beckford, the author of "Vathek," declared the tale to be full of the most intense and startlingly original thought. It presents, broadly, plainly, and unmistakably, the possibilities of a Jewish national rebirth. There the harp of Judea led captive is waked again in the hope that the throbbing chords may prove as potent as of old to rouse the heart















and energies of the Dispersed and bring them to their own. At its publication eminent critics were lavish of their praise, but they only expressed the general opinion.

The literary world acknowledged that a new star had appeared, and Disraeli was established in the first

rank of writers.



"THE INFERNAL MARRIAGE" is a sweeping satire on the modern fashion of women "marrying for an establishment." It is founded on the mythological tale of Proserpine and Pluto, and its description of society in Elysium is another of those caricatures of London high life, its luxuries, its idle existence, and numerous scandals, that Disraeli excelled in. The occupation of the Elysians was to go to operas and plays and balls, to wander in the green shades of the forest, to canter over breezy downs, to banquet with the beautiful and the witty, to send care to the devil and indulge the whim of the moment. It was easy to see who were meant by the Elysians; privileged mortals they might be, but mortals out of whom, unless they roused themselves, no future rulers would ever rise to govern again the English nation. The Emperor Julian imagined that he could galvanize

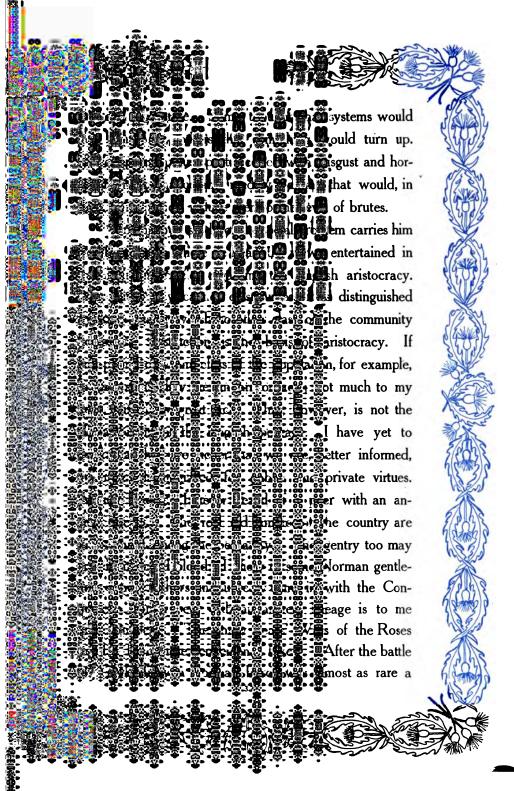


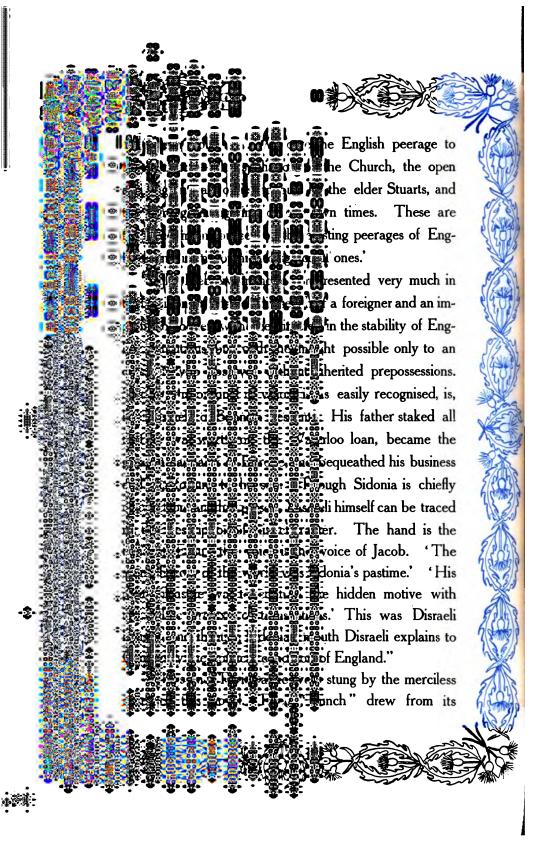
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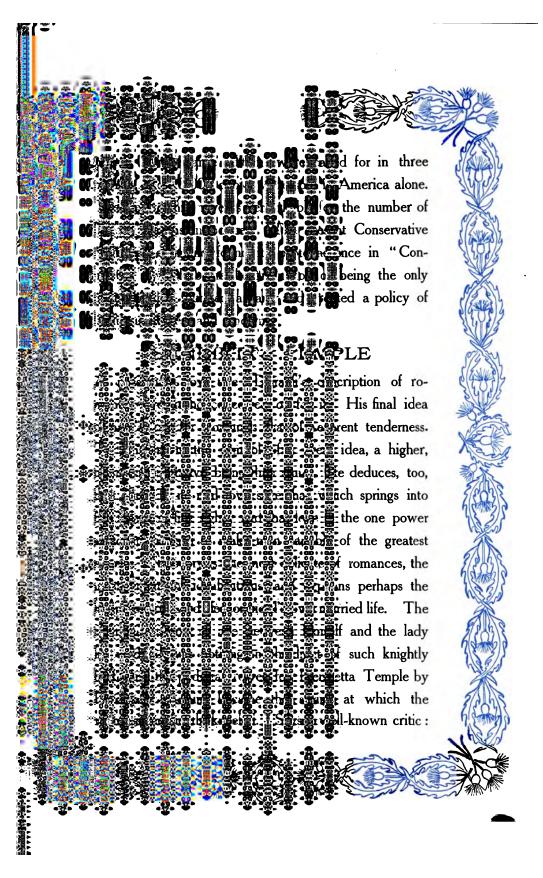


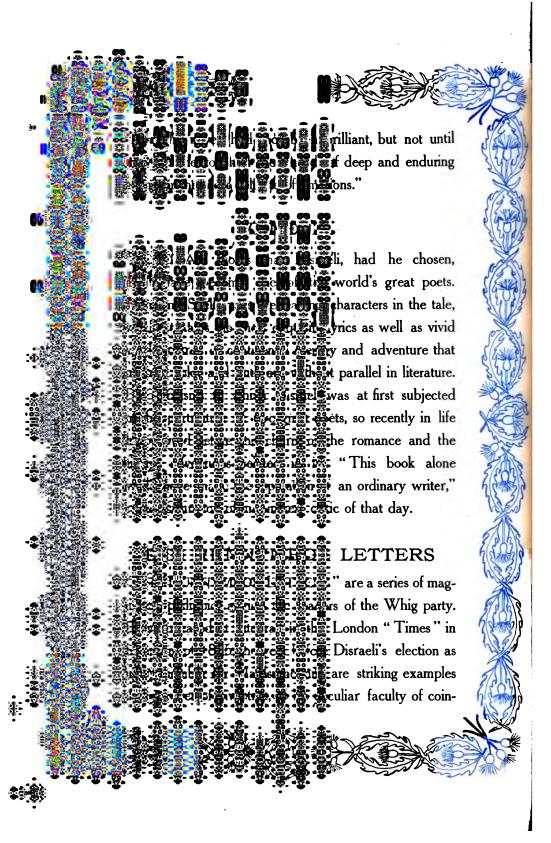
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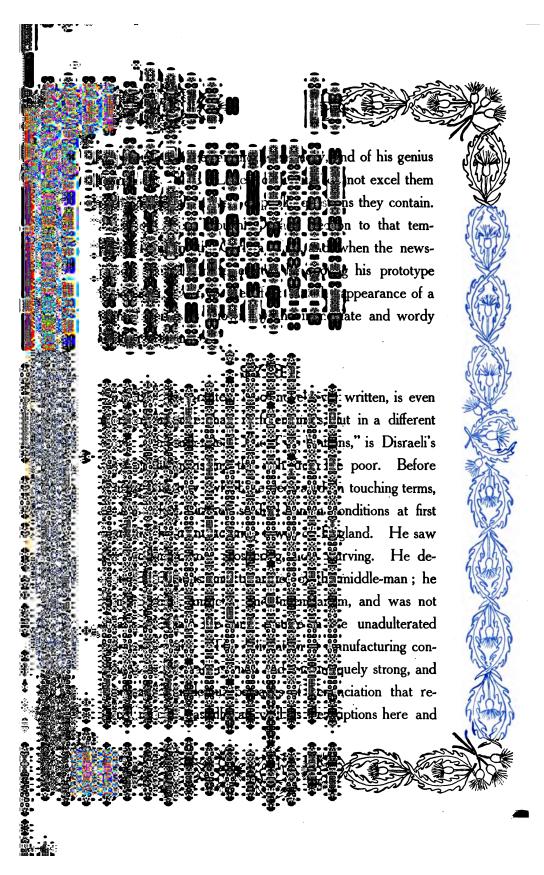
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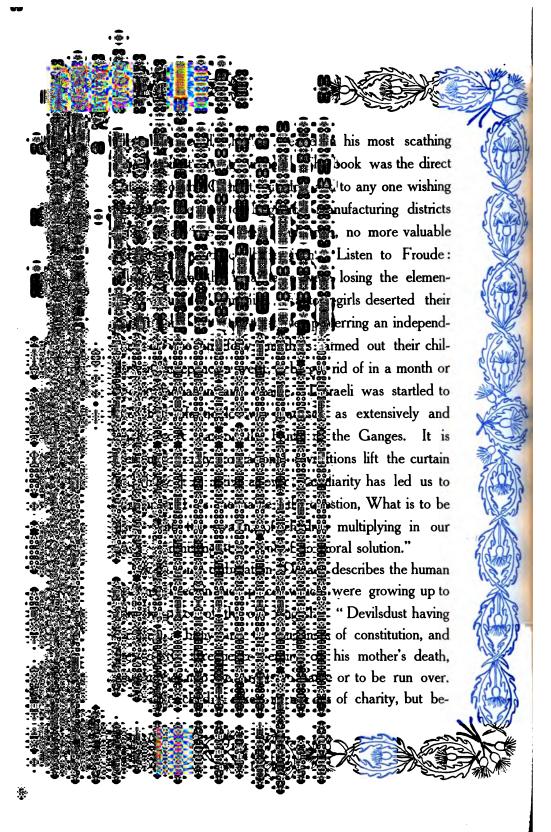


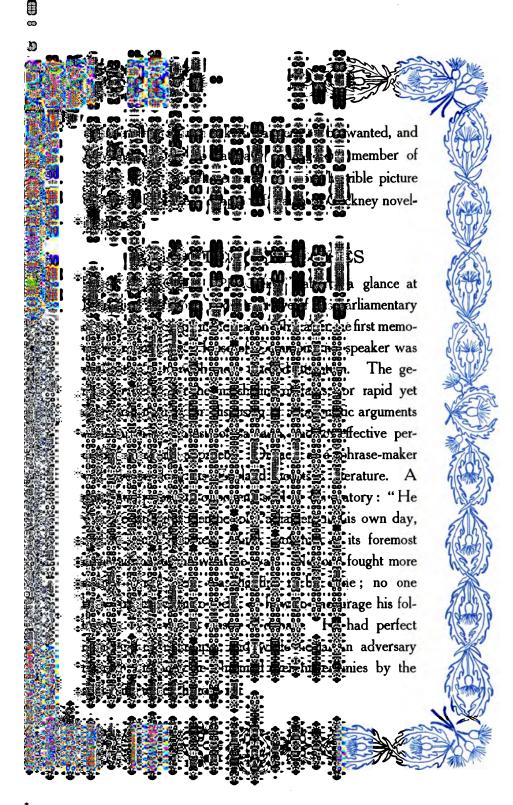








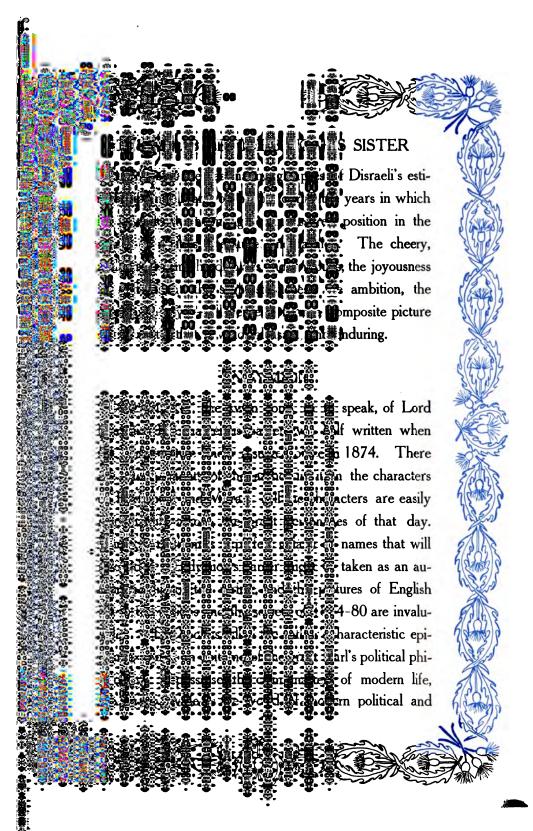


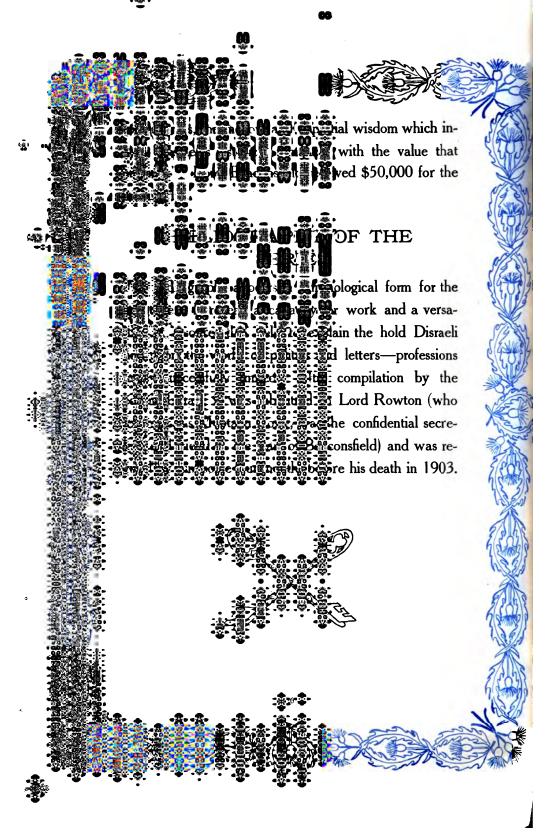


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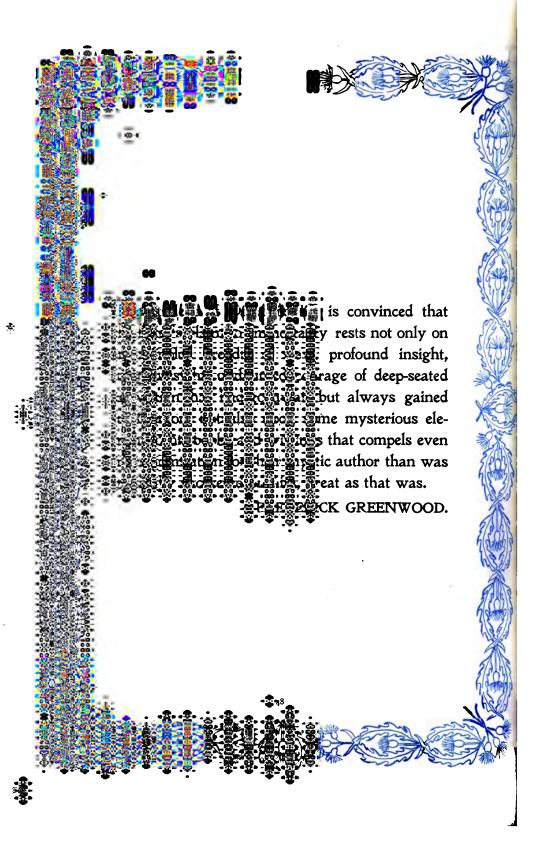
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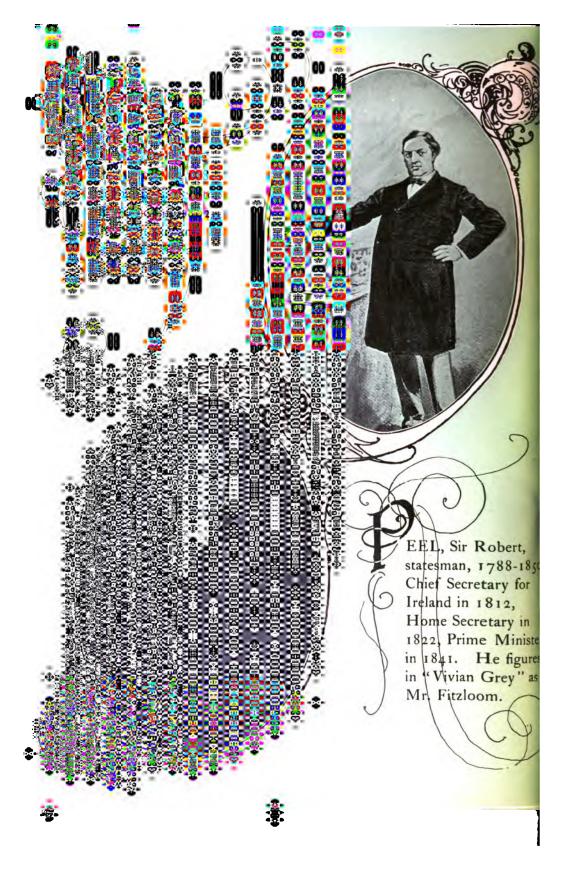


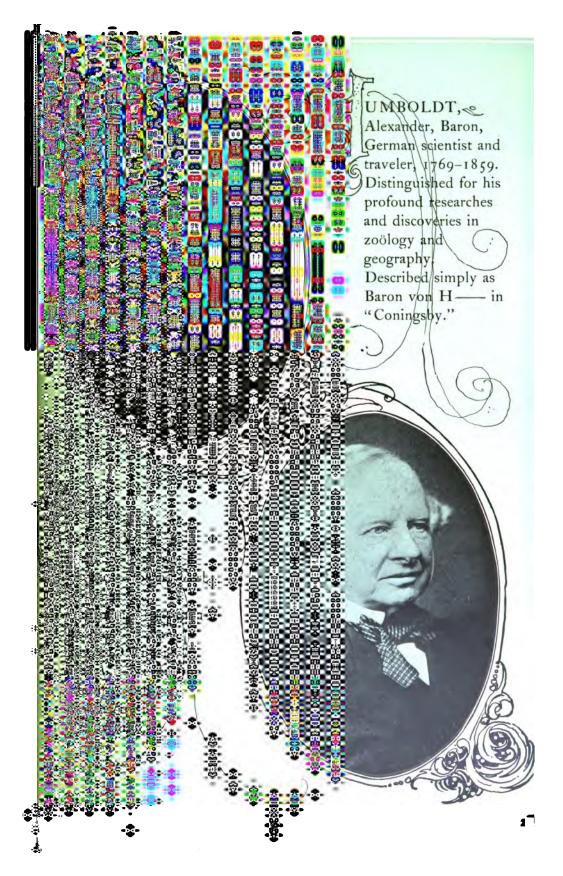


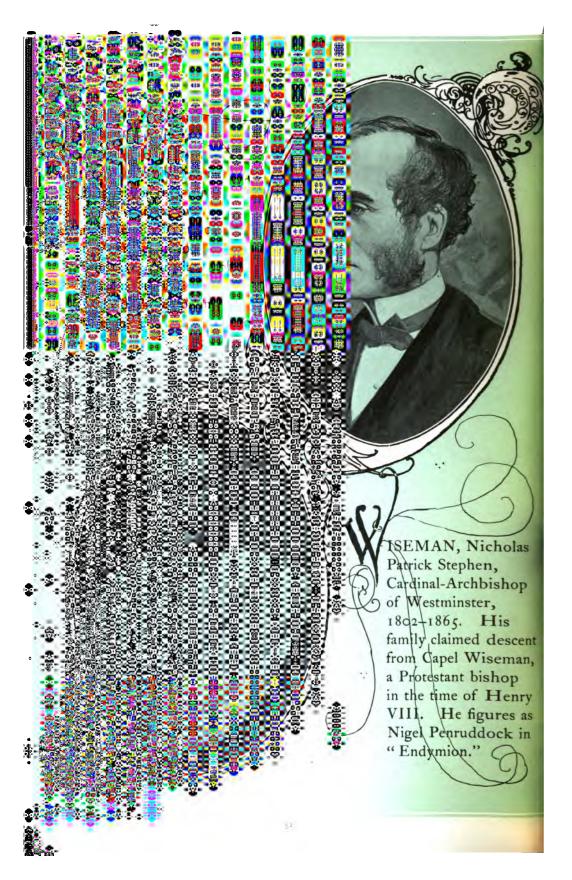


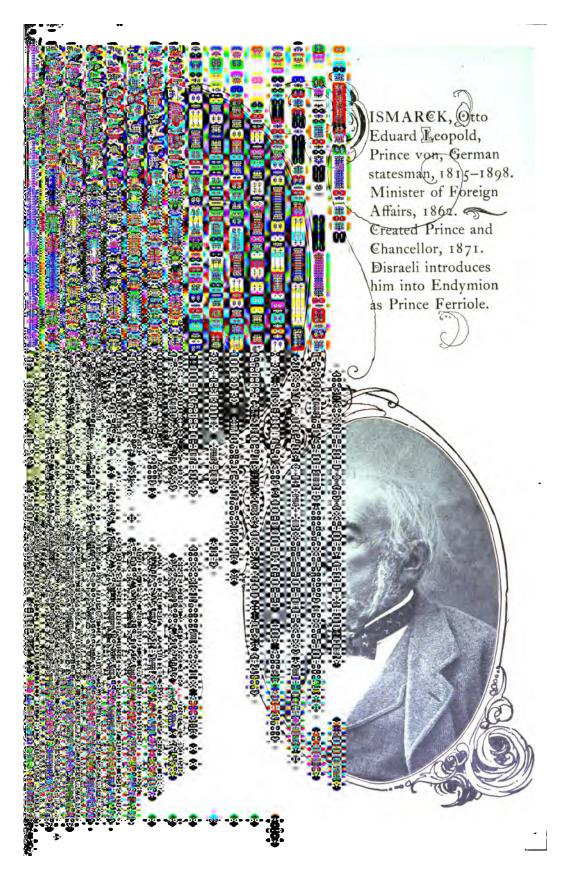


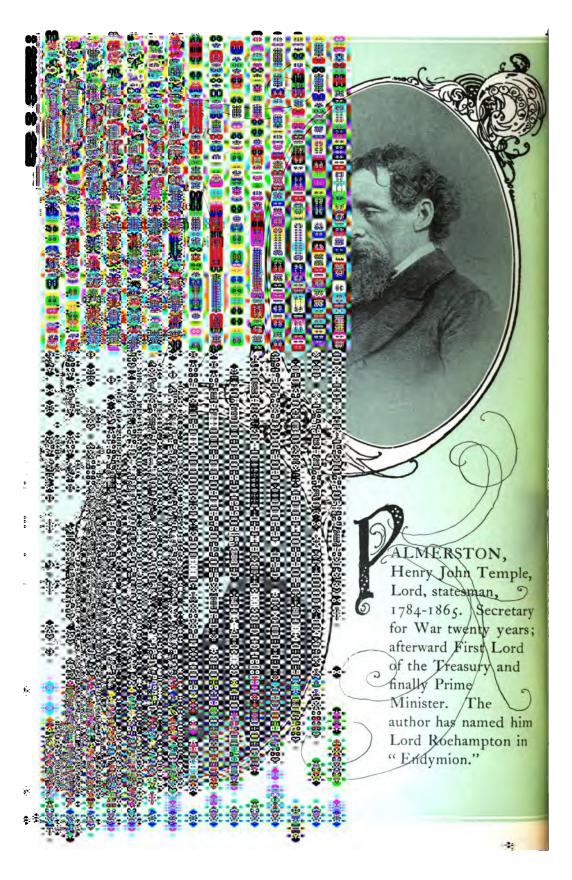


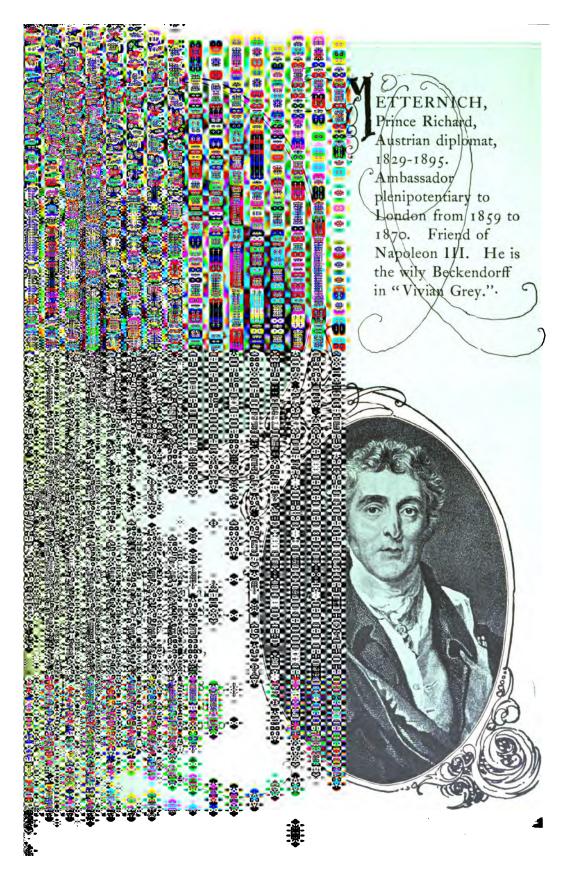


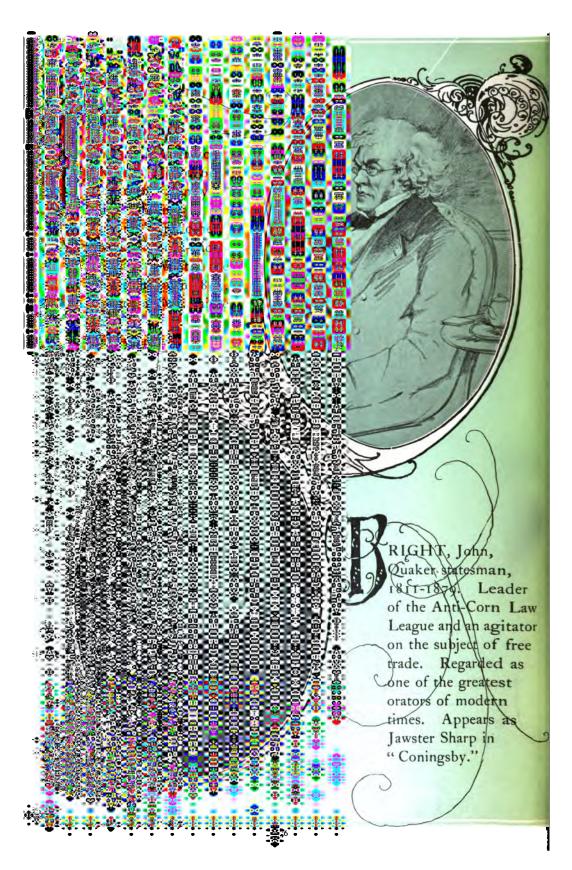


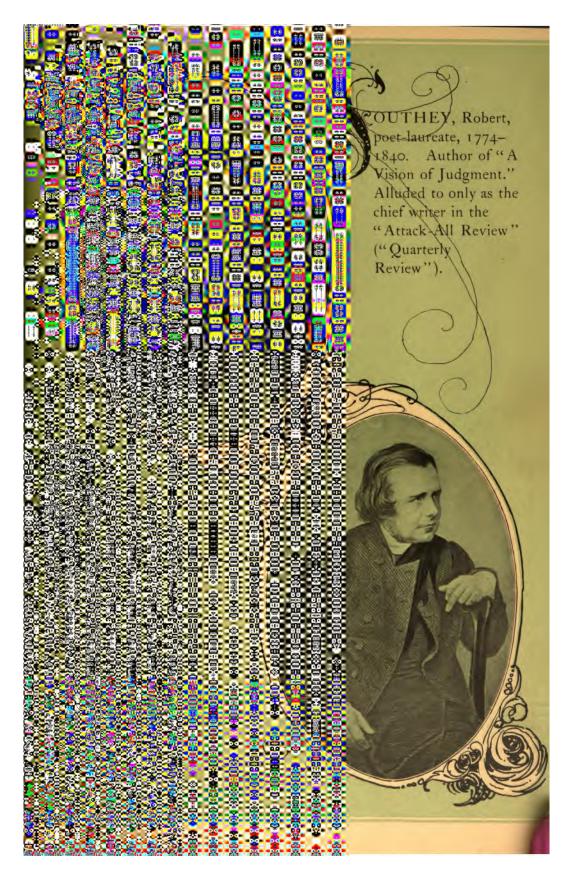




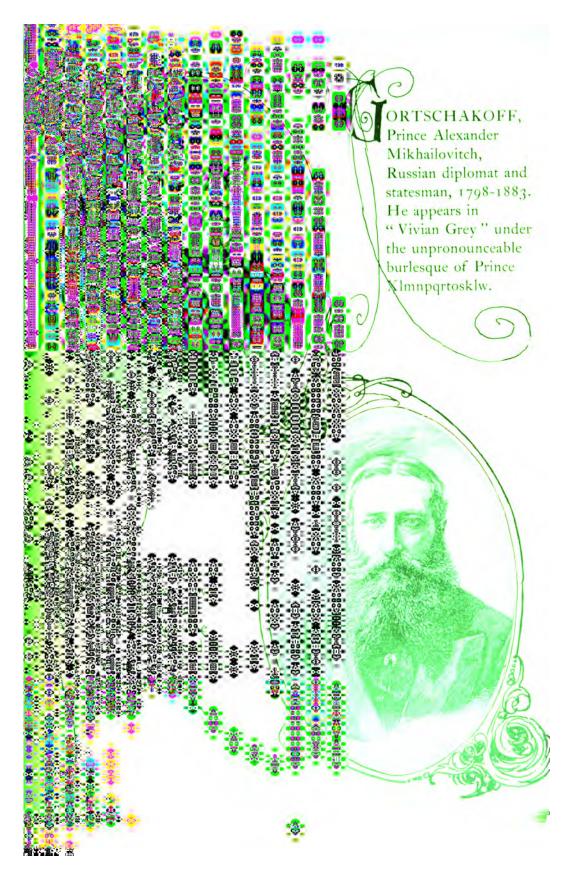


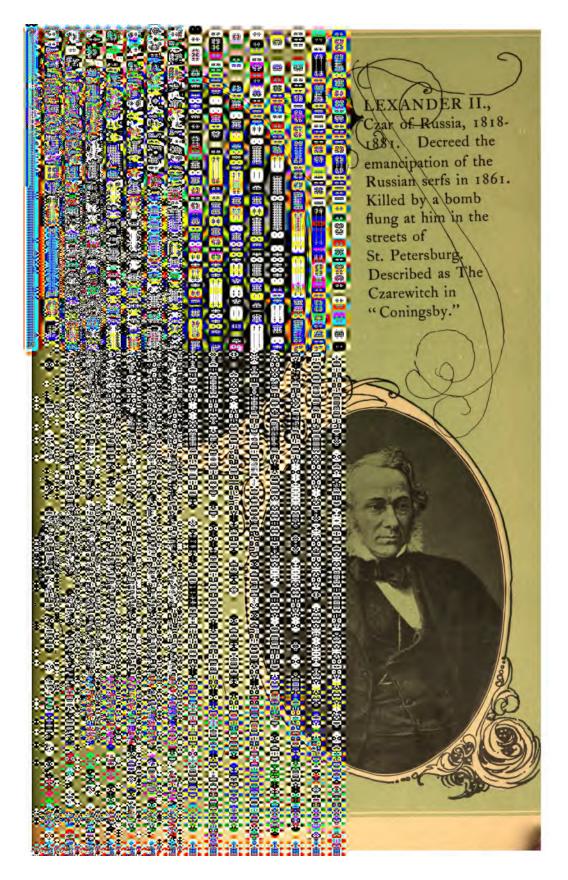


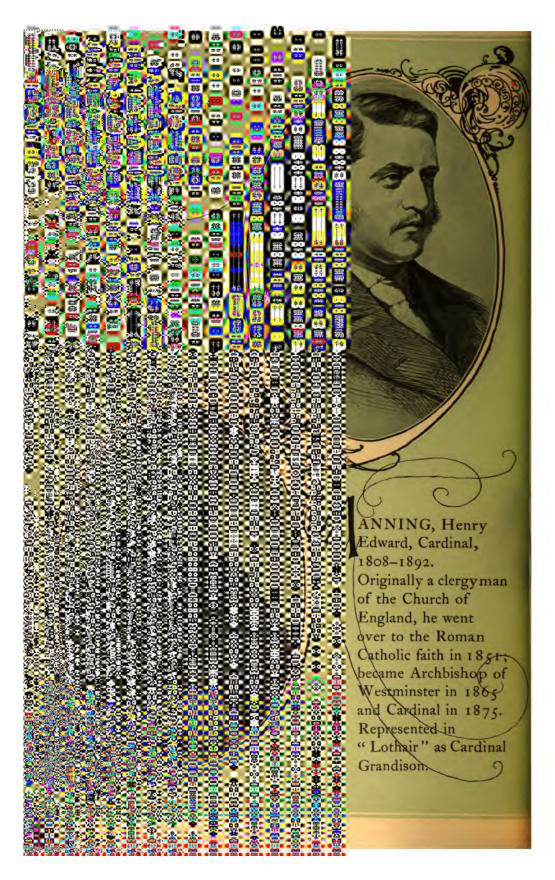


















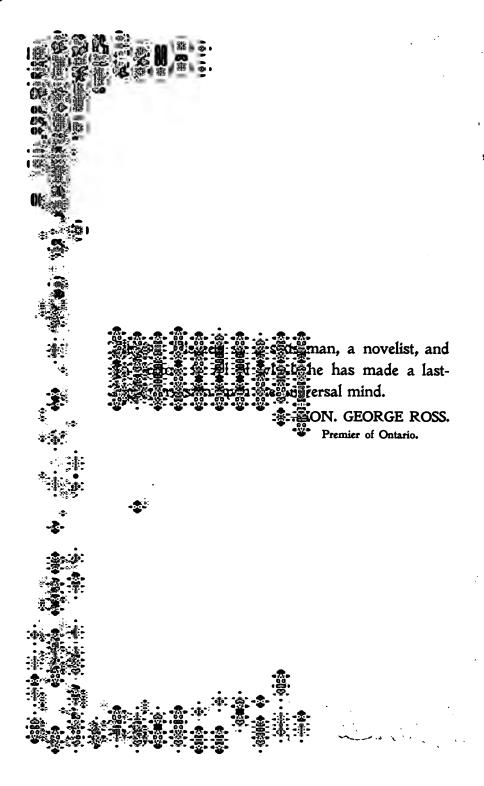


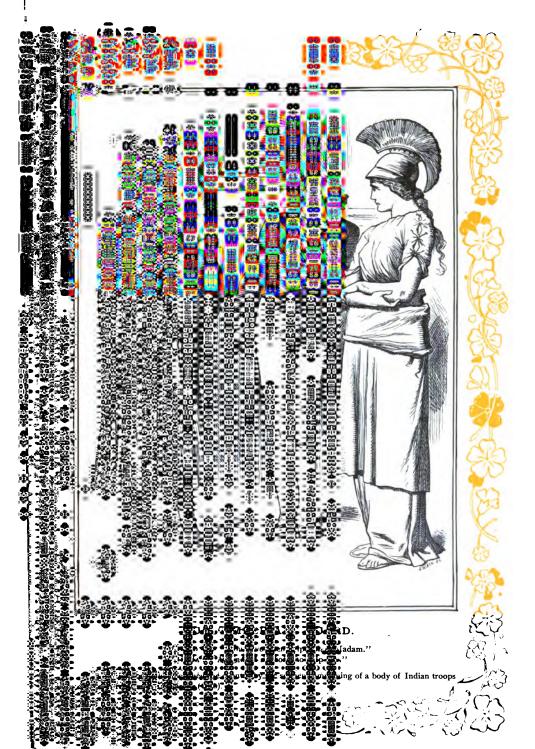
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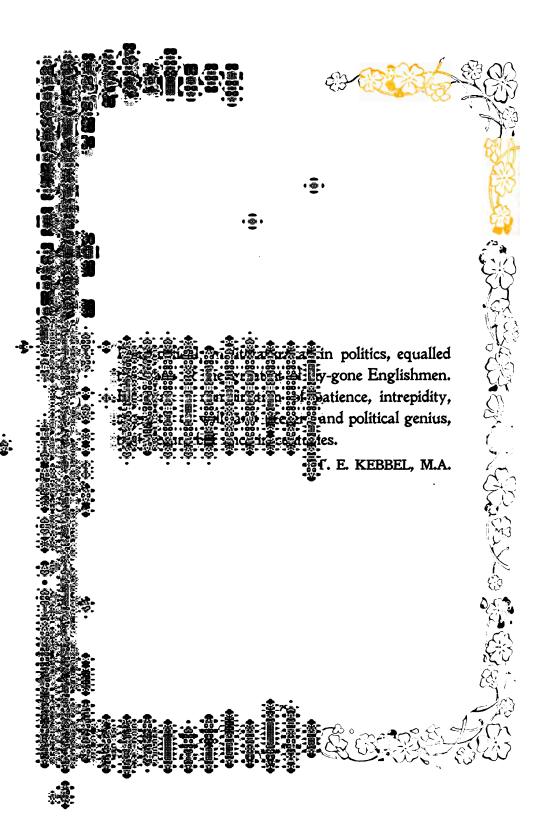
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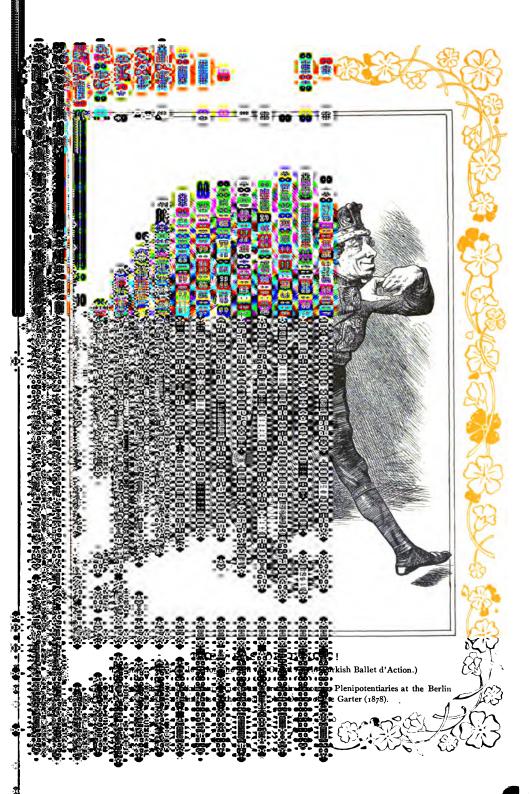
-EDMUND GOSSE.

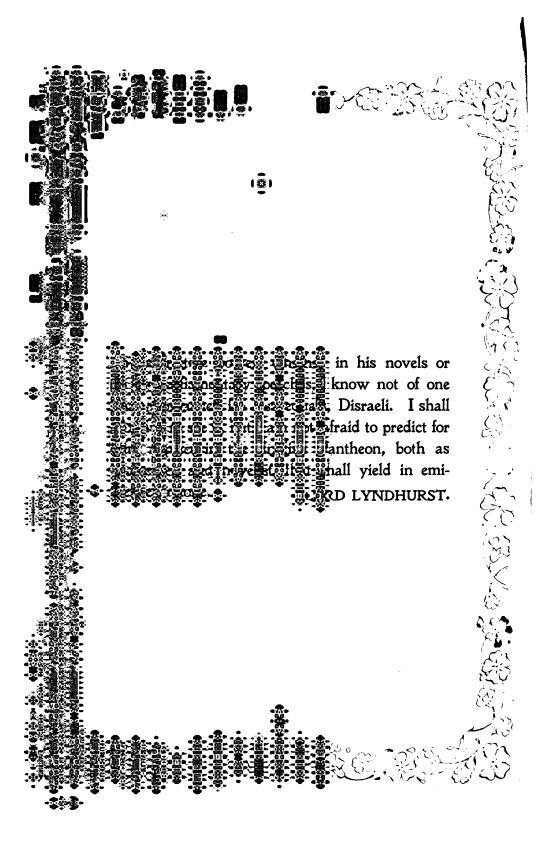












The Earl of Beaconsfield, K.G.

In the Eyes of Great Contemporaries and Critics

The most remarkable man in the parliamentary history of England. Zeal for the greatness of England was his passion, and his writings were the molten expression of it.

—WILLIAM EWART GLADSTONE.

The life work of Benjamin Disraeli in literature, equally as in politics, is one of the most wondrous tales which sober truth has ever told.

—JOHN MORLEY.

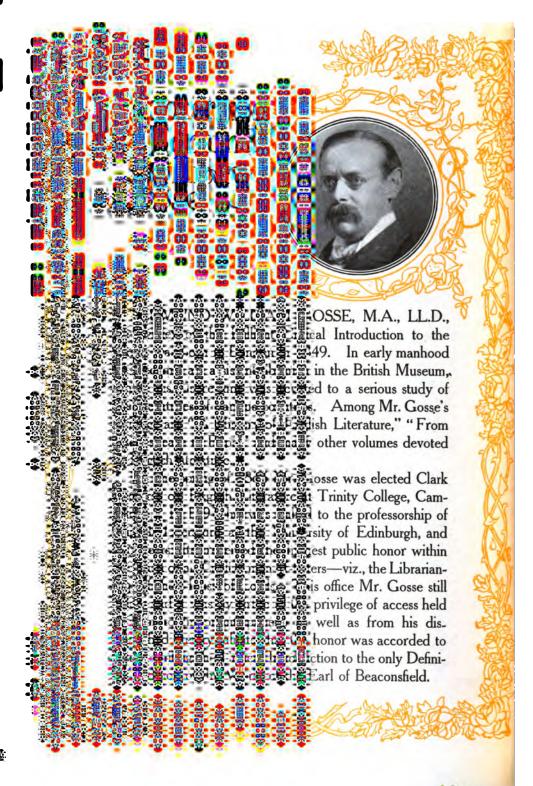
Lord Beaconsfield does not represent England—he is England. . . . The portrait of my sovereign hangs there; on one side is that of my wife, on the other that of Lord Beaconsfield. That is my testimony to him.

-PRINCE BISMARCK.

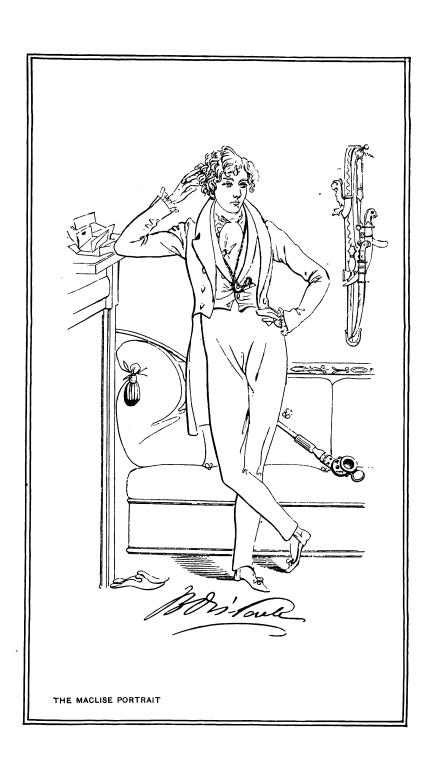
Beaconsfield had the wit of the Gaul, the patience of the Slav, the subtleness of the Oriental, and the doggedness of the Briton. Circumstance was his tool, as is the case with all born leaders of men.

-PRINCE GORTSCHAKOFF.

As a statesman there was none like him before and there will be none hereafter. As a writer he achieved greatness at a bound. —JAMES ANTHONY FROUDE.



Procedure to the state of the s



Appreciation of Benjamin Disraeli Carl of Beaconsfield, KG

Dr. H.PereiraMendes.

HEN Wren built St. Paul's, did he think only of the frozen music of architecture, of transept and choir, of pillar and dome, or did he think ever of the souls, the hearts to be refined in the sacred precincts he planned?

When Colon and Cabot trod the unexplored shores of the new land, did they think only of the gain of glory for their monarchs, of commerce for their countries, of honors for themselves; or did they think ever of the possibilities of great and independent nations being born upon those shores, of great human principles being there proclaimed, of mighty human institutions being there established?

That Wren thought of souls to be comforted, of hearts to be strengthened, of gratitude to be voiced, and of praise to be rendered, is more than possible—it is probable.

That Colon or Cabot thought of future and independent nations or of grand principles and mighty institutions, is impossible. But all three, Wren, Colon, and Cabot, accomplished great things and unconsciously prepared for greater things.

Benjamin Disraeli, Earl of Beaconsfield, built an Empire and trod the unexplored shores of new domains of thought and action.

Did he think of the magnificence of power, the glamour of wealth, the countless argosies of commerce? Or did he think ever of the higher aspirations, the nobler ideals of mankind, of principles which are fundamental, of institutions which are of paramount and permanent importance in the onward march of humanity in its triumphant advance to ideals both noble and glorious?

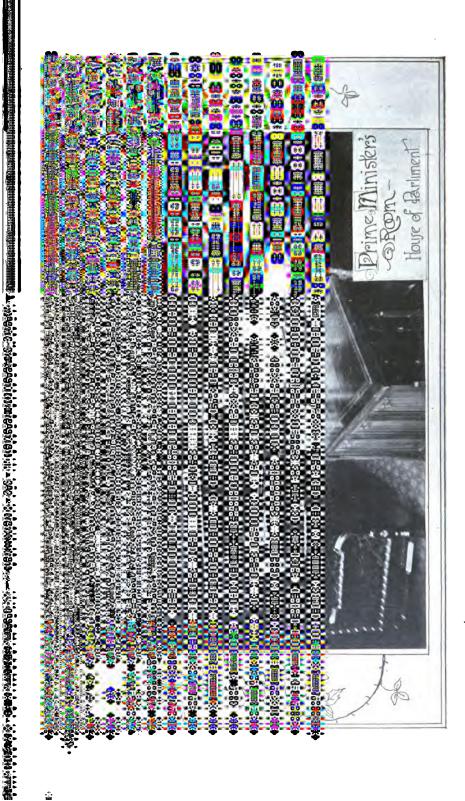
Was what he accomplished accidental? Was he a mere opportunist, fortunate in being able to seize occasions, gifted with quick perception, shrewd to judge and swift to strike?

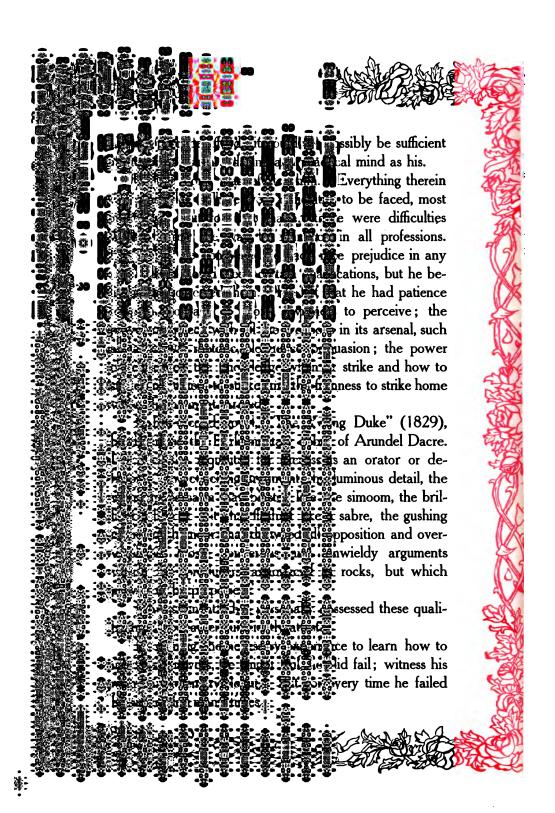
Or did he begin his career with certain fixed ideas? Was he swayed through his life by certain ascertained principles; was he actuated throughout his whole existence as a thinker by certain aims to be worked for with constant zeal, to be striven for with ceaseless energy, to be made the very fibre of his brain, the very reason of his being?

What was his environment? What was the force of the past as it bore down upon him to mold his character? What were the conditions of his present, to influence him and call forth his action? What were the glimmerings of the future, as the horizon of time appeared

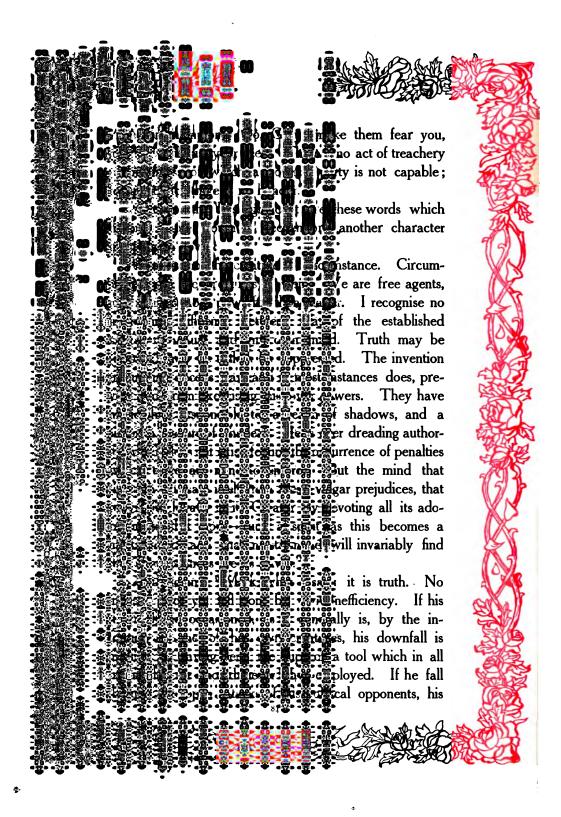
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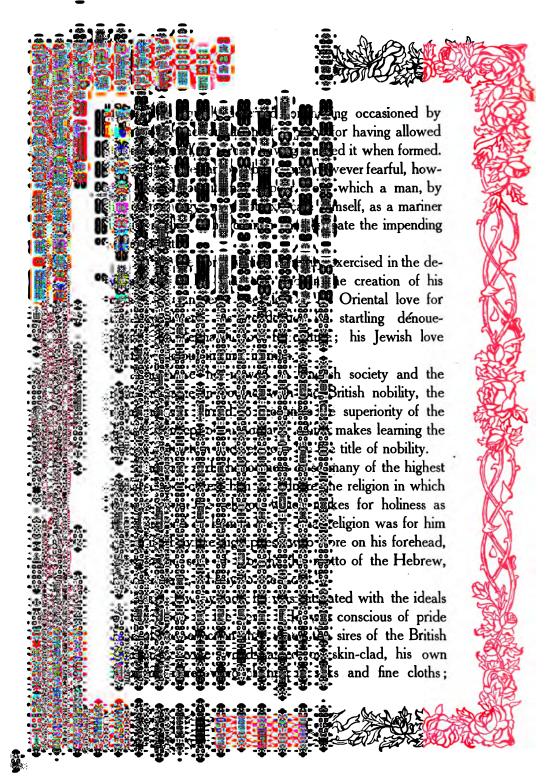


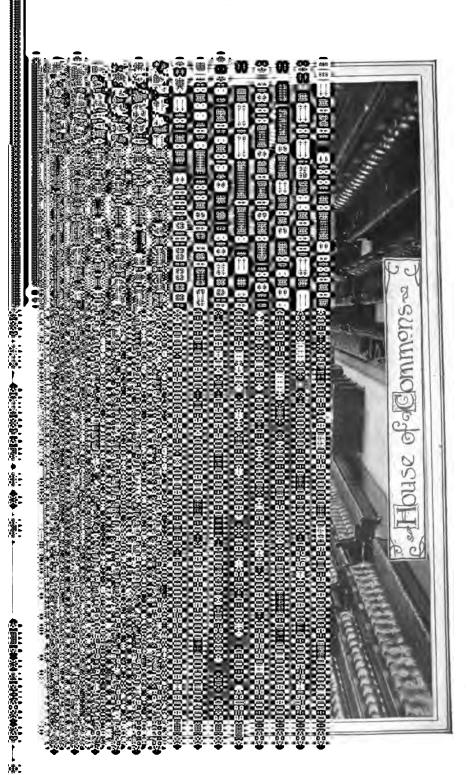


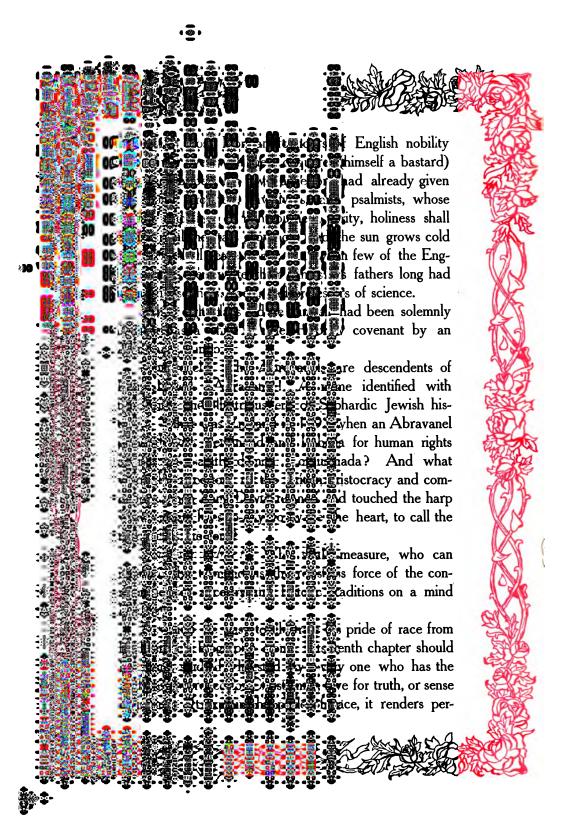
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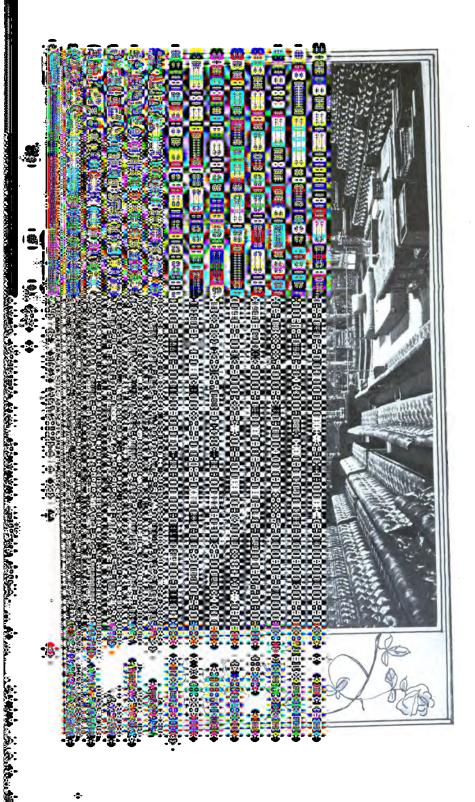


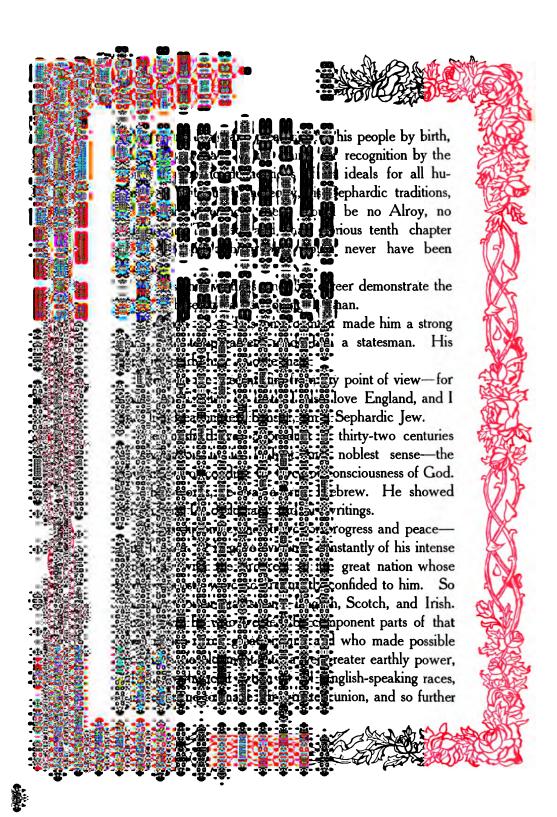




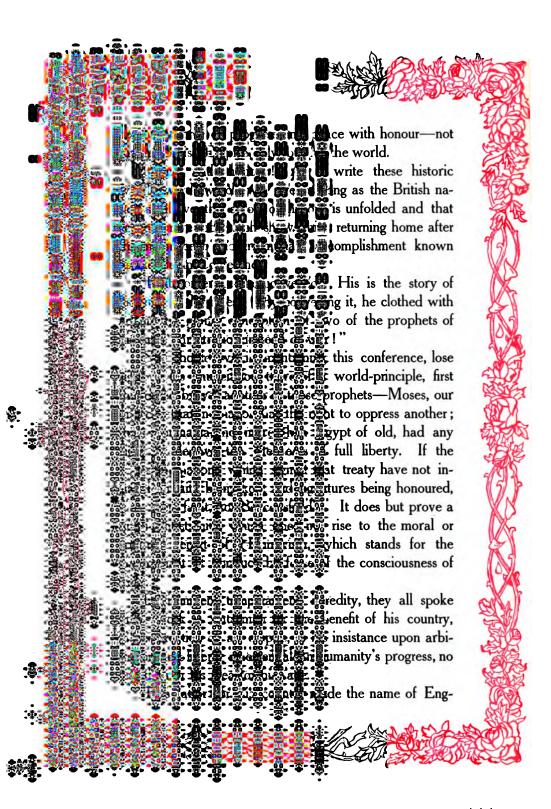


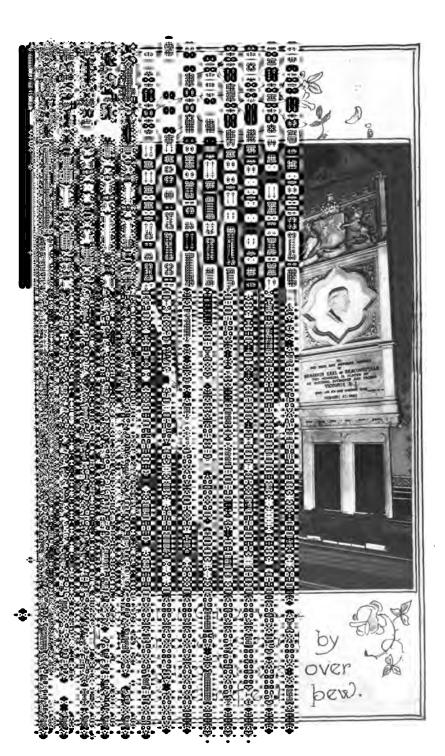












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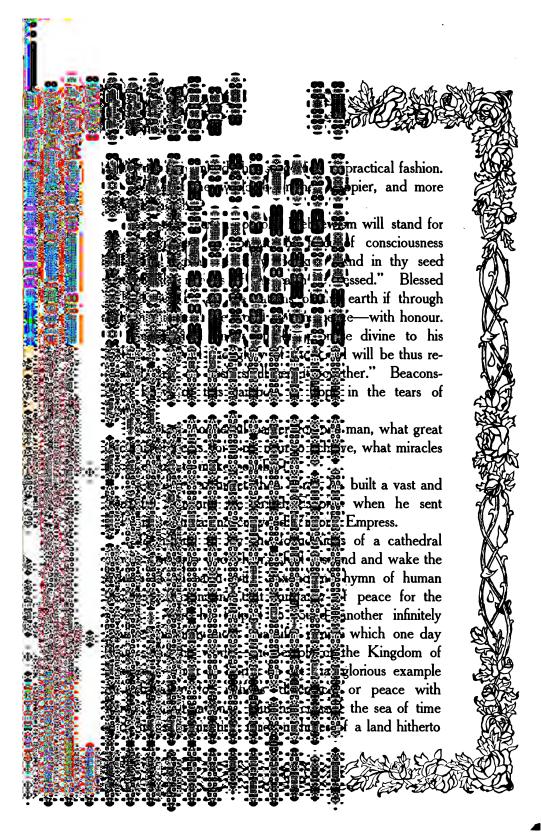
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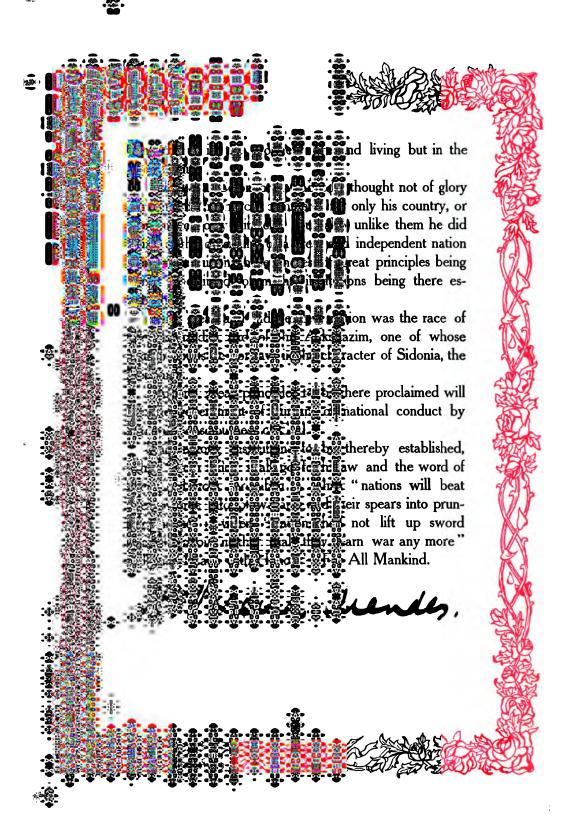
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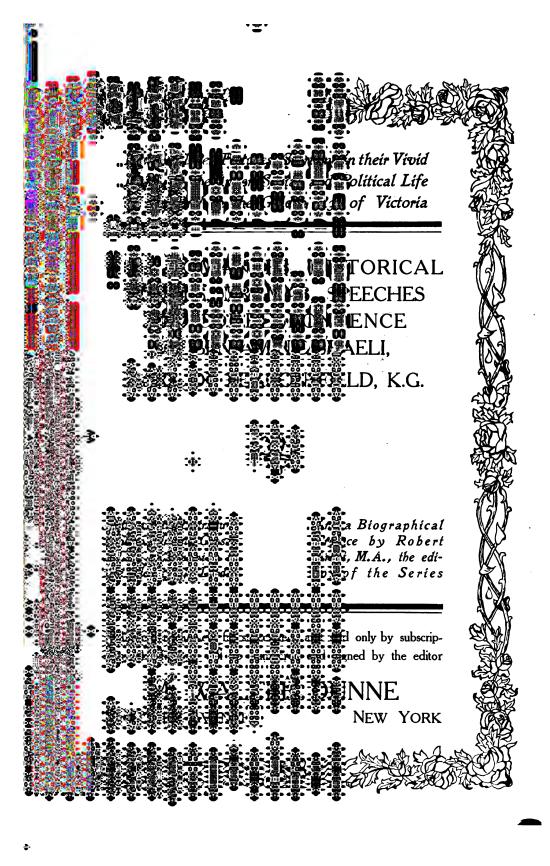
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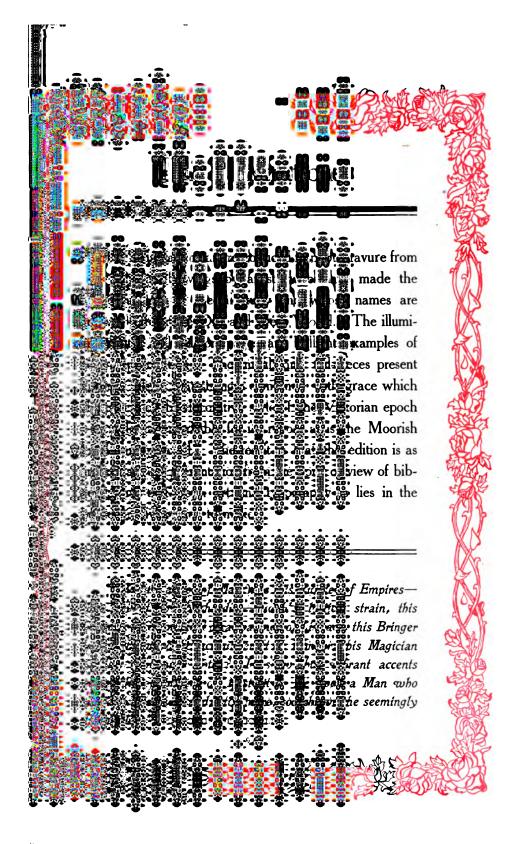
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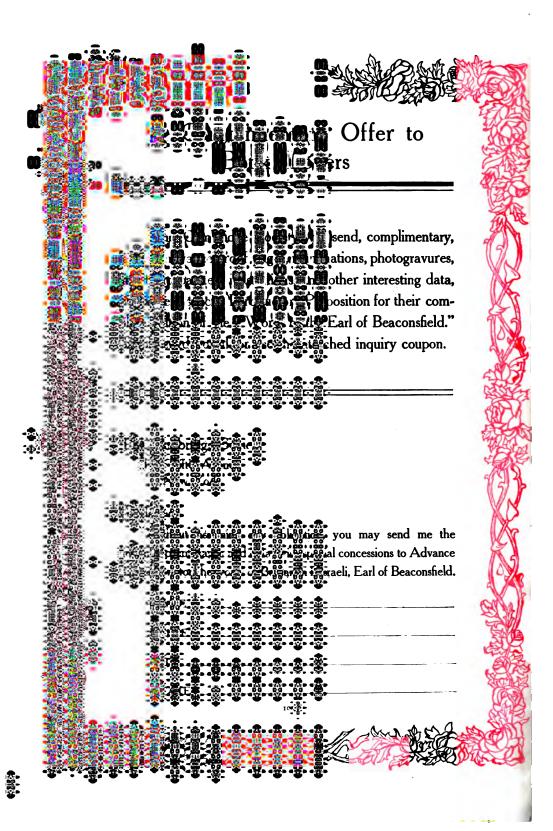


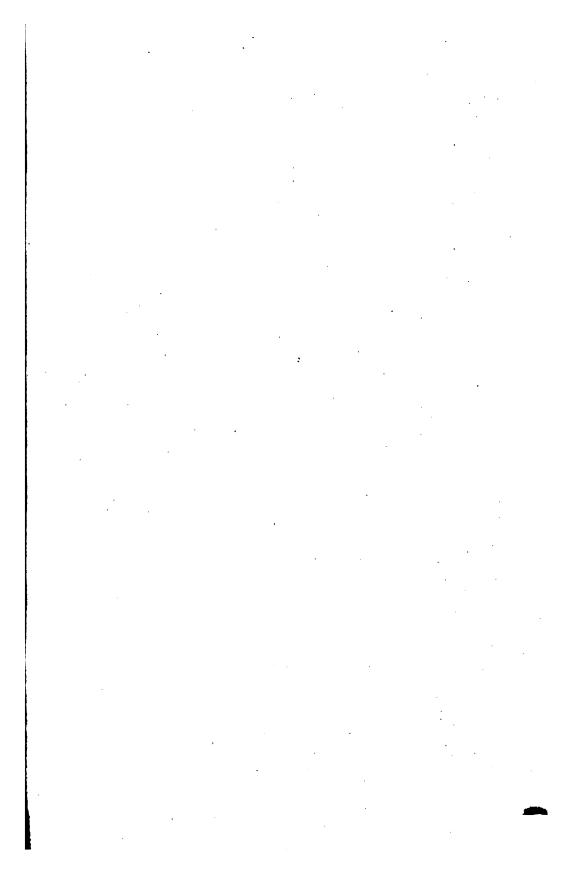




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